Kodak PHOTO

INTRODUCTORY ISSUE • 1946

Two Leaders

OUTSTANDING performers in a brilliant group of new fine Kodaks . . . Above, the Kodak Reflex (shown with accessory Flasholder) has twin Kodak Anastigmat *f*/3.5 lenses, shutter with built-in flash synchronization—gets 12 shots on a roll of black-and-white, 9 on a roll of Kodacolor Film . . . At right, for the miniature camera fan, the Kodak 35 with new flash-synchronizing shutter, coupled range finder, Kodak Anastigmat Special *f*/3.5 lens—24 ounces of compact perfection! Already available in limited quantities.

★

Others, too...the superb new Kodak Medalist II—new Kodak Bantams, Vigilants, Monitors, Ciné-Kodaks—cameras you've been waiting for. They're on the way.

Eastman Kodak Co., Rochester 4, N. Y.

Kodak PHOTO

INTRODUCTORY ISSUE • 1946

No. 1, Vol. 1.

THIS is No. 1, Vol. 1 of Kodak PHOTO. Some sort of introduction is in order. Here goes.

Kodak PHOTO has one primary function —to aid you, as best it can, in getting the greatest possible pleasure and satisfaction from your camera. Kodak PHOTO is especially interested in the great and expanding field of color photography, but it does not propose to overlook the fact that there is—and probably always will be—a vast usefulness in black-and-white photography, too.

Technicalities don't belong in these pages. Nor will Kodak PHOTO attempt to prescribe precise and invariable procedures. PHOTO feels that amateur photography is a very intimately personal thing; it can be interesting or valuable to you only to the extent that it reflects or augments your interests, your way of enjoying life. PHOTO, therefore, will limit itself to facts and to the suggestion of procedures, by means of which you may more successfully carry out your own ideas.

This first issue isn't exactly typical, because it has been designed as a sort of re-introduction to the whole field of personal photography. Many of us haven't been using our cameras regularly during the war years; hence, this issue is a kind of refresher.

Kodak PHOTO is mailed without charge to all those who send 35mm. or Bantam Kodachrome Film to any of the regular Eastman Kodak Company stations for processing. If you are one of those whose processing transactions are conducted by a Kodak dealer, that dealer can also forward your name, with your film, for addition to the Kodak PHOTO mailing list.

One thing more. Kodak PHOTO needs pictures of the sort you make—both color and black-and-white. For details of our reader contribution plan, see page 22.

In This Issue

Picture Ahead!

THOSE WHO USE THEIR KODAKS AS THEY GO KNOW THAT THERE'S ALWAYS A PICTURE AHEAD

BACK in the 'Twenties, roving crews from Kodak put up thousands of signs along the nation's highways. Each sign informed the passing motorist that just ahead there was scenery worth picturing. Naturally, those crews picked out obvious "scenery," the sort of thing that practically knocked you down. Otherwise, they would have run out of signs the first day out. Because there's a PICTURE AHEAD wherever you look.

"None so blind . . . "

It simmers down, of course, to the "none so blind as . . . will not see" idea. Once your mind and eyes get the habit of really looking at things, savoring their color, shape, texture, relationship, and meaning, then you begin to enjoy your sense of sight.

This doesn't mean that you have to go "arty." Not at all. It means, most of the time, that you simply quit taking things for granted. For example, how accurately or completely do you see things that are familiar to you—your home, your car, your street, your family, and so on? If you're like most of us, you don't really see familiar things at all; you merely give them a glance to identify them—and take everything else for granted!

Maybe you save a few seconds that way, but you also miss a lot of fun, a lot of real pleasure and enjoyment.

Possibly you can make a beginning in the art of seeing by pretending that you're a stranger here yourself. Strangers look at things a little more carefully than do home-town folks; they have to, in self defense.

About This Time

Right now is certainly one of the finest of all the year's seasons for enjoying your eyes—and for photography. As you relish the spectacle, use your camera as a means of making time stand still so that you can re-enjoy next week, next month, and many years hence, the things that delight you and your eyes today.

Is Your Camera In Good Shape?

Now that you're getting squared away for the liveliest picture-taking summer in many years—

Remember that the good pictures are obtained only with a camera that's in proper operating condition.

A fine camera is built just about like a fine watch . . . and deserves the same type of care. Mechanical repairs and adjustments should be made only by experts, who have both the requisite knowledge and the proper tools.

Lenses and shutters particularly should be adjusted only by skilled hands. *Don't oil a shutter—and don't try to take it apart.* If you have reason to believe it needs repair, let a professional shutter repairman do the job.

Cleaning Is Important

There are some things you can do safely, and should. Cleaning, for example. Open the back of the camera, and dust it out carefully with a soft brush, to get rid of any dust or grit that may have sneaked in. This should be done periodically—especially with folding cameras, which suck air in each time the bellows is extended.

Inspect the front and back surfaces of the lens. If they're dusty or veiled by grime, dust them off with a soft brush; then clean them gently with a drop of Kodak Lens Cleaner, used on a bit of lens tissue or a soft, lintless cloth. *But don't take the lens apart;* if you think the inner lens surfaces need attention, take the camera to an expert.

If your camera hasn't had an expert check-up for a long time—take it to your Kodak dealer for examination *now*. The mere look-see won't cost you anything; and it might reveal a need for cleaning, adjustment, or replacement of parts, which would spell the difference between success and failure all summer.

Keep It In A Case

In daily use, see that your camera is not abused. Protect it from bumps and hard knocks. Keep it in a case when you're not actually taking pictures. *Don't* leave it lying in the sun for long periods—or on wet ground, or a sandy beach. And *don't* keep it in the glove compartment of an automobile parked in the sun; the heat inside those compartments is often terrific.

With proper care, a good camera will give good service for years—even if it's used every day. But—like any other precision instrument—such cameras are not built to stand abuse. They reserve their best performance for owners who treat them well.

THE DIFFERENCE BETWEEN A GOOD PICTURE AND A POOR ONE IS USUALLY THE DIFFERENCE BETWEEN COMPOSITION AND DISINTEGRATION

Does It JELL?

As far as photography itself is concerned, it's a simple matter to distinguish between a good picture and a feeble one. That's because photography can be judged by arbitrary standards, standards of exposure, of sharpness, contrast, and so on.

But when it comes to judging a picture as a picture, not purely as a photograph, we run into trouble. That's because the standards of judgment are much less specific. It is even possible to violate most of the "rules" of pictorial composition—and still come out with a picture that will serve its purpose as a picture. Artists have been doing that for centuries. Each new "school" of art has had to fight for its life over the outraged yowls of conservatives who insisted that the upstart radicals violated sundry more or less sacred laws of picture making.

About our only recourse, then, is to be fairly basic about a picture, asking whether or not it makes sense—the sense the artist was trying to convey when he made it. If it does make sense, there's a reasonable likeli-

Simplicity is the keynote of most fine things, especially fine pictures. Here's a prime example—a dog "portrait" that wastes no time or effort in getting down to business. The placement of the dog is neatly off-center, with the animal's attention directed into, rather than out of, the picture. Everything about the picture is easy and direct.

Here are four color photographs that succeed in being both good and colorful. The close-up of the young couple (upper left) is extremely simple and direct, yet it is full of lively interest. The beach umbrella is merely suggested, and does not distract—as more of it might have.

The tug-of-war picture (upper right) offers a hint on keeping a group of youngsters in line, literally. It's a device often used to assure an uncluttered kind of picture.

The archery scene involves a neat use of strong lines and curves to keep our attention where it belongs—on the archers. In this, as in all four of these pictures, a low camera angle has made excellent use of the most reliable of all backgrounds—the sky.

The young lady poised for a back-hand return was pictured very cleverly. The ball is moving into the picture in an implied line which crosses the strong line of the net. Where those lines meet is just about the point where the ball will be hit. The total effect is good. It is, of course, impossible to plan every shot as carefully as this one, but a little planning, a little thought before the shutter is snapped, can go far toward finer pictures.

hood that it hangs together. It composes. It jells.

Look at any picture that appeals to you—one of your own photographs, perhaps. You like it because it means something to you; if your friends manage to get much the same meaning out of it, it's a successful picture. It tells a story.

Now look at that picture again, and check it against this list, which is based on a few tried and true precepts of pictorial composition:

Is your picture fast or slow? Does it say what it is supposed to say clearly, quickly, with a minimum of false starts, misleading lines, and general confusion? In pictures, as in conversation or the telling of a story, we all prize those which go directly to the point, with a minimum of hemming, hawing, and hesitation. And the secret is in knowing or seeing what you have to say, so that you can say it simply.

If there's action in your picture, is it pretty well contained within the margins, or does it leap, helter-skelter toward the sidelines? Is there space, within the margins, for the completion of the particular bit of action with

which the picture is concerned—a serve in tennis, the swing of a bat, a swan dive? Is the picture harmonious—in line, in tone, in color? Relatively few pictures can afford discord; there's harmony, of a sort, even in a riot, and the best pictures of a riot have a sense of power in rhythmic motion.

Do the strong, arbitrary lines of the picture —lines such as those formed by the horizon or a tree or pole—tend to cut your picture in half, vertically, or horizontally? It's better if they don't, for a picture that's halved or quartered loses its punch. Of course, if you're after a strictly formal, static quality—that's something else again.

Color photography has, of course, added immensely to our pleasure in and our enjoyment of pictures. But color has its hazards, too. Mention has already been made of color harmony. Someday soon Kodak PHOTO will go into detail on this subject (it's a fascinating one, of which most of us know relatively little; we "play by ear") but in terms of composition it's a good idea to remember that an ill-placed area of vivid color can steal the show from the real subject of a picture. A brilliant, many-colored beach umbrella at the edge of, or in the background of a picture can draw our attention from the thing we're supposed to see and enjoy. The use of vivid colors merely because we happen to be using Kodachrome Film can lead us into similar difficulties. The making of good pictures in color or in black-and-white is an exercise in restraint.

Composition is, essentially, the art of making an effective picture. And the best teacher of composition is old man Experience. Make pictures. Watch what happens when your friends look at them. Why are some instant successes? And why do some miss?

Armed with the answers to these questions —and a few others which will occur to you— your picture making will take on new meaning, new pleasure, new satisfaction.

Wiggle Toes! It's impossible not to enjoy this picture, because it doesn't give you a chance to miss its point, its story. Practically everything in it leads us to those rampant toes, yet the pictorial devices are simple. They don't rush us. We can enjoy the facial expressions, the naturalness of the subjects without being driven, too fast, to concentrate on the youngster's feet. The water background is just right; there's little more than color in it, hence it doesn't demand undue attention.

Good Habits — Better Pictures

FOLLOW A ROUTINE, AND WATCH YOUR SCORE IMPROVE

MAYBE it's more fun and less effort to go after pictures in a happy-go-lucky manner, to rub the old rabbit's foot for luck and click away in gay and heedless abandon. Maybe it is—but you lose a lot of good pictures that way.

Over the long pull, the chap who trains himself in good camera habits, who takes each picture according to a systematic step-by-step routine, comes out far ahead. "Routine" and "self-discipline" are gloomy words —killjoy words—but they do build up beautiful picture collections.

So, as a refresher, here's a check-off list of good camera habits and things-to-remember. Elementary, of course—but sound.

1. Keep it clean. Only a clean lens gets good pictures; a soiled lens sees a foggy, misty world. Use a reliable lens cleaner frequently—such as the Kodak Lens Cleaner. And don't forget that dust collects *inside* a camera; brush the interior out occasionally with a soft, clean brush.

2. Keep it in order. A good camera, with decent care, will stay in perfect working order for a long time. But it's sensible practice to take it around to your Kodak dealer for an occasional check-up. And any time it's not in use, see that it's put in a safe place—not one that's damp, overheated, unduly dusty, or accessible to children who would just love to rip that fascinating gadget apart and see what's inside.

Keep it out of reach of tender little hands.

3. Know the controls. If you know your camera so well that using it is "second nature" to you, then all your shooting will be a thousand per cent easier. Professionals do that; amateurs can too. Indeed, some amateurs, when learning to use a new camera, will practice "dry shooting" with it until every action is practically automatic.

A little brisk footwork will do away with those poles and phone wires.

4. Practice your stance. Did you ever watch a newspaper photographer work? His stance, and his hold on the camera, are practiced and firm; he's steady as a rock. That's for you, too. Cultivate a firm, comfortable manner of gripping the camera (steady, but not so tight as to cause a tremor). Stand firmly, feet spread but not too far; and if there's a tree or wall handy, brace yourself against it. Such bracing is seldom essential—but it provides added assurance of a perfectly sharp picture.

5. Practice releasing. Don't "punch" the shutter release; that causes blurred pictures.

Trip it slowly, gently—moving your shutter finger only, not your whole hand.

6. Look before you shoot. Study your subject—and look beyond the subject to the background, to see if there are trees sprouting out of your subject's head, or any undesirable telegraph wires, or other objectionable objects. In addition to using the view finder, try the artist's stunt of "framing" the scene between your hands, to determine just what part and what arrangement you want. And don't be afraid of a little footwork; often, by moving a few feet to right or left, or by lowering the camera, or raising it by climbing up on something, you'll improve the picture. (Incidentally, don't overlook the article on Composition in this issue of Kodak PHOTO, Page 7.)

This matter of choosing the right viewpoint and the right distance is so important that it can't be overemphasized. Watch an expert at work—one moment, he'll be climbing a wall for a down-angle shot; next shot, he'll have the camera right down at ground level, if that suits the effect he's seeking. And in close-ups, he feels that an inch or so to right or left, or nearer or farther away, will usually make the difference between a good picture and a bad one.

So . . . don't be satisfied with first guesses. Try a second—and a third. If you're in doubt, take a picture at each position, *compare the prints*—and you'll learn things no book can teach you.

7. Focus correctly. In close-ups and medium range shots, measure the distance from subject to camera, and focus the camera to suit. Got a range finder for close-ups? If not, use a tape measure. For medium ranges, learn the length of your stride, and pace off the distance.

8. Expose correctly. That's desirable in black-and-white, even though your film has considerable exposure latitude; it's imperative in color shots. Carry and use a Snapshot Kodaguide—the best 20 cents anyone ever spent on picture insurance. And, for a helpful refresher on color exposure, see Page 12 of this issue of Kodak PHOTO.

9. Adjust for action. If your subject is in motion, use a higher shutter speed, selecting the proper lens opening to match it. Or, watch for moments of arrested action, when the subject is still in an attitude of motion; these occur in almost all sports.

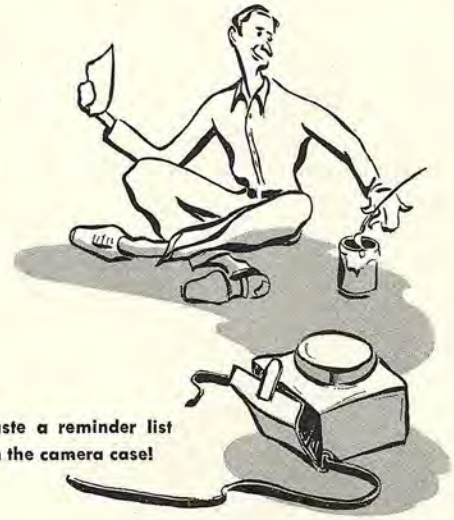
Often, it's viewpoint that makes the picture.

10. Utilize soft light. When picturing people, take advantage of soft light, "open shade," or back lighting. It eliminates squinting; makes your subjects happier, your pictures better.

11. Wind film at once. Do it immediately after each shot. It ends double exposures, once and for all.

12. Follow a routine. This is perhaps the best habit of all; it "rounds up" most of those above. You might even do well to paste a thumbnail check-list on your camera case, such as:

Check lens; is it clean? Scan subject. Select best viewpoint and distance. Measure distance. Focus. Set lens and shutter for correct exposure—adjusting for action, if any. Stand steady. Release gently. Wind film at once.



Paste a reminder list on the camera case!

Exposure? IT'S NO MYSTERY—

Merely a Matter of Adjusting the Camera's Eye To Suit the Light, the Lighting, And the Color of the Subject

You step out of the dark cottage onto the blazing sunlit beach—and the glare of the sun is almost like a physical blow. For a moment, the whole scene shimmers and wavers—perhaps even seems to go from light to dark, and back to light again.

You blink, rapidly . . . and, all of a sudden, everything is all right. The beach is still bright, bathed in sun—but the painful glare is gone.

What happened?

Nothing much, except that the iris of your eye—which is exactly like the iris diaphragm in your camera lens—took a moment to readjust itself for the brilliant outdoor light. Indoors, it was "wide open," because the light was dim. Outdoors, the large opening of the iris admitted too much light; it "overexposed" the retina at the back of your eye—and so you were dazzled until the iris shrank down and set things right.

Your eye is a small camera—lens in front, sensitive retina in back. The lens admits light, and the retina requires just so much light to register an image, or picture.

With your camera, it's the same. Your film has a fixed sensitivity—it requires just so much light to register a picture. Too much light spells overexposure—a "burned-up" picture. Too little light results in underexposure—no picture at all.

To obtain that absolutely right amount of light, every time you take a picture, you should mix a bit of observation with a bit of

Your eye has an iris which adjusts automatically to brighter or weaker light, darker or lighter colors . . .

mechanical help. The mechanical help can be a simple exposure table, such as is packed with most film—or it can be one of the handy pocket-size Kodaguides, or it may even be a photoelectric exposure meter.

As for the "bit of observation"—let's go back to that brilliantly lighted beach for a moment, and find out why it should be so much brighter than other outdoor scenes, such as a lawn or a flower garden. After all, it's the same sun that shines everywhere—isn't it?

The answer to that last one is—yes and no. The light that shines in the sky is not quite the same light that reaches your eye—or your camera. Three things are involved:

A. The Available Light. This may be bright sun—or it may be hazy sun, or just the light from a cloudy bright sky . . . possibly even a dull gray sky. Each of these makes a difference for *all* subjects.

B. The Lighting On the Subject. This may be front lighting; that is, light from behind *you*, but full in the face of your subject. Or, it may be side lighting—in which case only half of your subject is in direct sun, as far as the camera is concerned. Or back lighting—so that the shady side of the subject faces the camera.

C. The Color of the Subject. Pale colors, of course, reflect a lot of light to the camera; dark colors "soak up" the light and naturally call for more exposure.

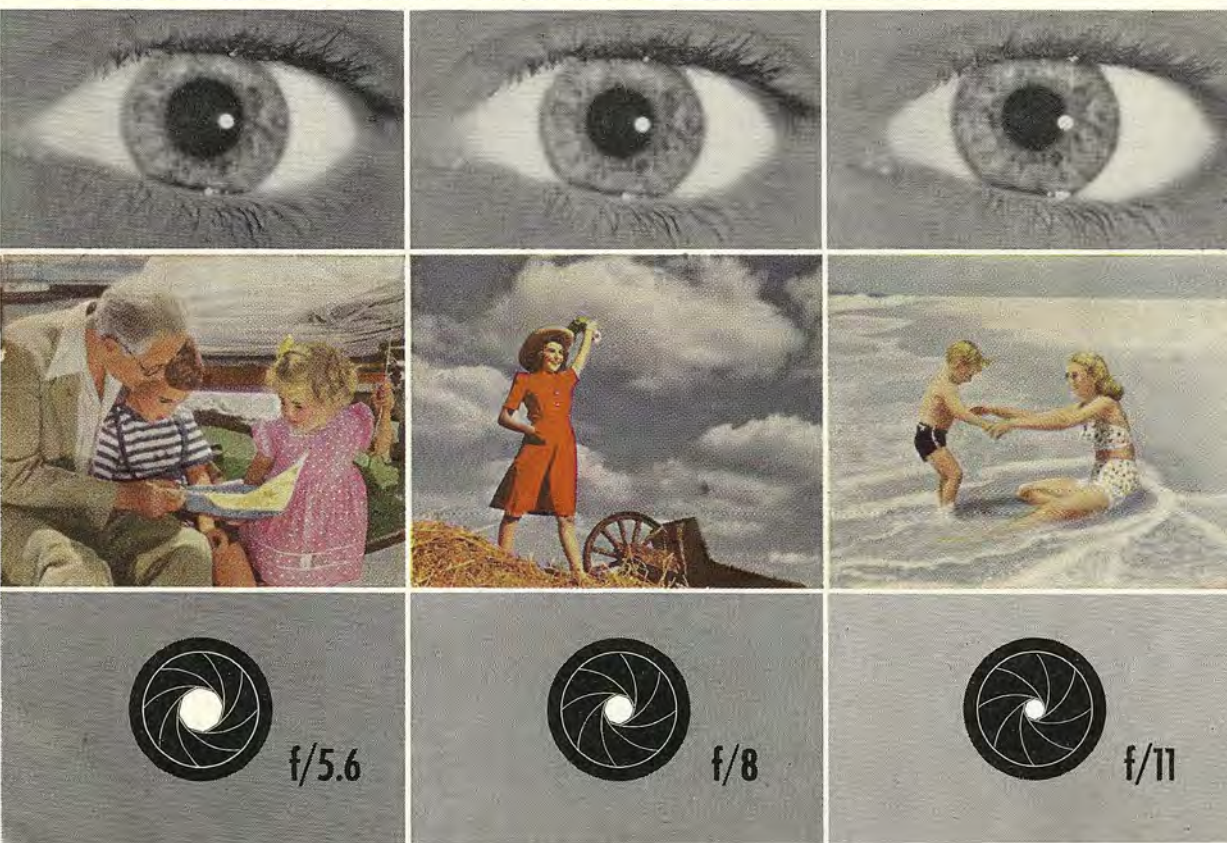
Now, observe the right-hand color picture below. A brilliant beach scene, just like the one we've been discussing. Bright, clear sun. Flat front lighting, with no large areas of deep shadow. All light colors; no deep greens or browns or purples.

Obviously, this is about as bright as a scene can be outdoors—and, on Kodachrome Film, at 1/25 second shutter speed, it calls for a very small lens opening, *f*/11. That, by the way, is the slowest practical shutter speed for a hand-held shot; *1/50* at *f*/8, or *1/100* at *f*/5.6, would be much safer.

The picture next to it, however, is something else again. Still bright sun, but colors that are just about *average*, neither pale nor dark. On the Kodaguide, with Kodachrome Film, the exposure factors add up to 1/25 second halfway between *f*/8 and *f*/11—a "half stop" larger than the beach scene, even though both are in bright sunshine.

Third shot from the right—still bright sun,

. . . And, in taking pictures, you accomplish the same thing by adjusting the camera lens and shutter.



The Snapshot Kodaguide provides exposure guidance for all Kodak amateur roll films—including Kodacolor and both types of Kodachrome. And there are other Kodaguides for special purposes. Ask your Kodak dealer about them.

light colors, but back-lighted. The exposure must now be based on the *shady* side of the subject, since that's the side facing the camera; for Kodachrome Film, it adds up to 1/25 second at *f*/5.6.

(These are exposures for Kodachrome, of course. All the color shots on Pages 12 and 13 were made on Kodachrome Film. With a high-speed black-and-white film such as Kodak Super-XX, the exposure would be much less—1/100 second at *f*/22 for the beach scene, or 1/200 second at *f*/16, which is an equivalent exposure. But the proper Kodaguide, set for Super-XX, would provide the right answer just as it does for Kodachrome.)

The fourth shot (Page 12) is just a little bit different from the third. We still have a bright sunny day, and the subject colors are all light, but the subject is in "open shade" at the edge of a tree, facing toward a clear, bright sky. As a rule, this would call for the same exposure as a back-lighted shot. But, because there is a slight overhead screening effect from the tree, we allow an extra "half stop," and make the exposure at 1/25 second and *f*/4.

Note that this subject isn't 'way back under a densely foliaged shade tree; that would be "deep shade," and would call for a much increased exposure.

On a projection screen, or on a viewer, these four shots will appear just about equally bright and colorful . . . because, in taking each one, we adjusted the lens opening to suit the amount of light *actually reaching the camera*. The fifth shot will also appear clear and bright on the screen—even though it was actually taken in a light drizzling rain—the exposure being 1/25 second at *f*/2.8. And so will the night shot of the fountains.

So, you see, this business of exposure really boils down to something rather simple. You want uniform results—good color, good brightness in all your pictures. The light varies—sometimes a great deal reaches the camera, and sometimes very little. Therefore, to bring these two things into happy harmony:

1. Observe the conditions—the *light*, the lighting *on* the subject, and the colors *of* the subject;
2. Use your exposure guide, and read off the correct exposure for these conditions;
3. Set the lens and shutter, and shoot.

Very soon, you'll find that you have memorized all the common exposure conditions and combinations—and after that, you will need to use your Kodaguide or meter only for reference, or to "double-check" your memory. When using Kodachrome, you will remember to start with a basic minimum exposure—1/25 second at *f*/11 for brilliant sunlit beach and snow scenes with front lighting and all pale colors—add "half a stop" if colors are average—add a "full stop" if the colors are dark—add a "half stop" if you change from front to side lighting—and so forth. Doubling exposure time, as from 1/100 to 1/50, is equivalent to adding a "full stop" of aperture.

You'll also find, both when you begin to use an exposure guide and after you've gained enough experience to carry on without it, that your photographic results are more consistent—and consistently better. And that, of course, is the basic idea.

WHICH is better—a large lens opening with a high shutter speed, or a small lens opening with more shutter time? Here's the rule:

If your subject is in motion, first choose a suitably high shutter speed; then select the lens opening that goes with that shutter speed for correct exposure. (Your Kodaguide will help you there.) As a rule, 1/100 second will do for a person 25 feet from the camera, walking directly toward you. Most sports, at the 25-foot range, call for 1/200 to 1/400 second.

If your subject is not in motion but calls for great depth of field—sharpness both in distant objects and those very near the camera—choose your *lens opening* first. Pick the smallest opening that is practical—and lengthen the shutter time to fit.

What's The Best Film?

That's Easy— Once You Decide *"For What?"*

Ask any experienced camera hobbyist "What film is best for all-around use?" and he'll probably reply:

"Well, you know the kind of pictures I like to take, so *my* pet films are . . ."

That's the right answer, too. All modern films are good, each is suited to a broad range of uses—but there's no one-and-only. There never will be. Each film is "tailored" for a certain type of picture taking. The best pictures are made on the films that best fit the subjects *and* the conditions.

Skim through your picture collection. Just what are your picture preferences? Do you shoot mostly outdoors? In good daylight? Sometimes in poor daylight? At night, by ordinary room light? By Photoflood? Photoflash? Fast-moving subjects? Quiet landscapes? Close-ups, still-life, table-tops, informal portraits? Do you make big "blow-ups" from small negatives? And do you prefer full color, or black-and-white?

Settle those questions, and it's easy to decide which Kodak Films just fit your needs.

Years ago, Kodak began to evolve a group of films that would meet every requirement of the camera hobbyist. Today, these films constitute a brilliant line-up, from which the film-wise amateur can pick almost any combination of desirable qualities.

For shots where the going is tough, with action fast and lighting poor . . . for night scenes and indoor snaps . . . it's Kodak Super-XX Film—panchromatic, usable with any filter, and lightning-fast.

For miniature camera shots that will be "blown up" to impressive size, it's Panatomic-X—panchromatic, moderately fast, and almost microscopically fine-grained.

For an excellent combination of good speed and fine grain, it's Plus-X—panchromatic, about twice as fast as Panatomic-X, and equally good for daylight or Photoflash.

And for superb *orthochromatic* quality in

There's a film for every need. Below, two extremes: At left, a shot on Kodak Verichrome—a fast outdoor film, orthochromatic, superb for landscapes, genre, informal outdoor portraits, and group activities. At right, a shot on Kodak Super Panchro-Press, Sports Type—speediest of all Kodak sheet films—taken at 1/100 second, f/4.5, without Photoflash! Note the background detail picked up by this amazing film. For other film choices see the next page.

outdoor shots generally, the knowing amateur will turn to Kodak Verichrome, which is comparable in speed to Plus-X.

There are many others, of course. Kodak Infrared Film, for spectacular long-range landscape shots with a red A or F filter. Kodacolor, for full-color snapshots with a standard roll-film camera. Kodachrome, Daylight Type and Type A, for full-color transparencies. And a galaxy of sheet and pack films, press and portrait films, specialized films for scientific and technical use. Kodak makes them all.

Your choice of "basic" films will depend on your picture interests. If you use a miniature camera, it may be that Plus-X or Panatomic-X will serve for 75 per cent of your shots—with a roll or two of Super-XX in reserve for subjects that demand a top-speed film. And, of course, both types of Kodachrome. With a larger camera, your "basic" may be either Verichrome or Plus-X —with Super-XX and Kodacolor in reserve.

Today, the camera hobbyist can pick a film that precisely suits any photographic want. At top, Panatomic-X, a miniature-camera film, for detail, texture, finest grain in "blow-ups" from tiny negatives. Middle, Plus-X, for good speed either by daylight or Photoflash, plus fine grain. Bottom, high-speed Super-XX for fast action, indoor snaps. Below, left, Kodachrome Film, Daylight Type; at right, Kodachrome Film, Type A, for use with Photoflood lamps.

How about Filters?

FILTERS have much to offer the amateur photographer. Let's put it in a nutshell:

A filter will add interest or quality to most black-and-white shots. It's easy to use. You learn to use it by *using* it; printed instructions are merely a guide. And under certain conditions in color photography (such as daylight shots with Type A Kodachrome Film) a specific filter is essential.

Without tying ourselves up in a lot of unnecessary technicalities, let's review the favorite amateur filters, and see what each will do. If you've never used a filter—it's

(Above) In color shots at high altitudes, and in picturing distant scenes, the Kodachrome Haze Filter is often helpful.

(Above) No filter used on this; note the feeble sky effect. (Right) Observe in this how the K-2 deepens sky.

(Left) The red A filter steps up the contrast of clouds and sky. For still more spectacular effect, use the dark red F. For "pan" and infrared only!

Mind if we

EVERY YEAR, millions of Kodachrome exposures roll through the processing laboratories at Kodak Park in Rochester. Before the finished transparencies go back to you—and you, and you—they're given a screen check: projected and scanned carefully by a team of experts.

That's part of the Kodachrome processing service. If projection shows up a camera defect, or some persistent mistake in your shooting technique, you receive a letter or leaflet, pointing out what's wrong and suggesting how to correct it.

To see how things are going, the editors of Kodak PHOTO "sat in" briefly at the Kodachrome projection room. We're happy to report that the transparencies which require corrective comment are in the minority. Most of the shots that cross the screen are good—and some are terrific. Hollywood would say "colossal."

And they suggest dozens of ideas, hunches, tips that might be useful to you. Hence this department.

In general, we'll deal here with shots that are good or fairly good—needing only one or two

Filters

simply a thin sheet of glass, or gelatin between glass, tinted to an exact color so that it holds back certain wavelengths of light. You slip it over the camera lens, and take pictures through it.

Most filters require some increase in exposure time. This increase depends partly on the type of light—daylight or Photoflood—and is generally stated in the instructions which come with the filter.

Filters for Black-and-White

Each of the following six filters can be used with panchromatic film (Kodak Plus-X, Panatomic-X, Super-XX). The first four can also be used with Kodak Verichrome Film, but *not* the last two:

The Kodak Sky Filter—This adds pleasing depth of tone to the sky in outdoor shots, without affecting the foreground. It's especially handy for use with box cameras and inexpensive folding cameras, since it requires no increase in exposure.

The Kodak Color Filter—This is a yellow filter, very similar in effect to the K-2 (below), but requires slightly less increase in exposure.

The Wratten K-2—A medium yellow filter, probably the most generally useful of all. It helps retain the natural scale of tone values in a subject; and, in the opinion of many enthusiastic users, will add quality and sparkle to almost every outdoor shot. Some use it on every such shot, except when one of the "stronger" filters indicated below is preferable for a special effect.

The Wratten G—This is a deep yellow filter, especially valued for the vigorous tone it lends to a blue sky, and for its ability to "cut through" ground haze in picturing distant landscapes.

The Wratten A—A light red filter, fine for spectacular dark-sky effects, and for dramatic landscape effects with infrared film.

The Wratten F—A dark red filter, which makes the sky almost black; very good for spectacular and "night" effects with infrared film in daylight shots. With this or the A Filter, and infrared film, interesting "moonlight" effects can be obtained in shots taken on a sunny day.

The Pola-Screen

The Kodak Pola-Screen—This unique and useful device resembles a filter, but can be used either with black-and-white films or Kodachrome Film. Its special uses are to darken the sky (for example, to deepen a pale blue sky without affecting other color values) and to subdue unwanted reflections from nonmetallic objects. It can be adjusted to produce anything from a slight to a "strong" effect. Exposure is twice normal, with any film.

Filters for Kodachrome Film

The Kodachrome Haze Filter—This contains a colorless dye which intercepts ultraviolet light. It helps prevent excessive bluishness in distant mountain views which show bluish haze, high-altitude aerial pictures, and outdoor scenes under an overcast sky.

The Kodachrome Type A Filter for Daylight—This permits daylight shots when your camera is loaded with Type A Kodachrome Film. The same exposure is required as for Daylight-Type Film.

The Kodachrome Filter for Photoflood—This must be used if Daylight-Type Kodachrome is exposed with Photofloods. It is suggested for emergency use only, because color rendering is not as good as with Type A Film.

As noted at the beginning—filters are simple to use, and you learn by *using*. To get you off to a good start, Kodak has several helpful aids, such as the Kodak Outdoor Filter Guide, and the Contrast Viewing Kodaguide. Ask your Kodak dealer to show you these, when you begin to build up your filter kit.

look over your shoulder?

refinements of technique to make them perfect. And, of course, we'll jot down for you any picture ideas and themes that seem particularly promising.

If, by chance, you recognize the initials of one of your friends or camera-club associates heading one of these thumbnail critiques—take it easy. Your own favorite fumble *might* be scheduled for a brisk rubdown in the next issue.

Here goes . . .

P. F. M., CHICAGO—We note you like side lighting for close-ups of people. You use it very well, too. *But*—just a suggestion—try using a reflector on the shadow side. A large sheet of white blotting paper or cardboard, say 18 x 24 inches, near the subject's face but just outside the picture, will do nicely. You'll still get the roundness and good modeling that side lighting offers—but the shadows will be softer and more pleasing. The flesh color in the shadows will be a little better, too.

K. G., PASADENA—Your flower close-ups show excellent judgment in choice of viewpoint, lighting, and background. That habit of bringing the camera down very low for low-growing flowers, and angling up skyward for tall stately flowers, really pays off—doesn't it?

Our guess is that you used a 2-plus or 3-plus Portra lens, or similar supplementary lens, for the extreme close-ups. And, incidentally, do you have a copy of Kodak's little pamphlet, "Ultra-Close-Ups With Portra Lenses and An Improvised Focusing Technique"? It's free, and contains some mighty useful instruction on this type of shooting.

T. C., ST. LOUIS—Hold that camera still! And take it easy with the trigger finger; you're "punching" the release every time you shoot. Were it not for that, most of your shots would be quite good; the choice of subjects, arrangement, and exposure are excellent.

F. M., WICHITA—Eight of those sunset shots were practically perfect. (Wish you'd give us a chance to buy a couple of them, for use in Kodak PHOTO). The others weren't so good—some, you shot too early in the afternoon; on others, you failed to wait until the sun was partly veiled, hence the light reflections and "flare spots" . . . little bugs you'll usually get when the sun is glaring full and clear into your lens.

C. R. F., MOBILE—Your family close-ups are good. But just a hint—try "cooler" background colors, blues and greens, rather than warm hues such as pink and red. The cool colors tend to recede; give your pictures more depth and a better feeling of separation between background and subject. The warm colors tend to "come toward you," instead of staying in the background where they belong. If you'll look in the Kodak Data Book on Kodachrome and Kodacolor, you'll find some very useful suggestions on color harmonies and selection of background tints.

F. G. C., TAMPA—Those seascapes and over-water sunsets are good, but they'd be better if you'd include a foreground object or "frame" to lend depth to the scene. How about a silhouetted foreground figure, or a palm tree, or an overhanging live oak with Spanish moss looping down, or a nearby sailboat or part of a sailboat, framing one side or side-and-top of the scene? It's surprising how many common objects will serve the purpose; just glance around next time before you shoot.

C. H., BIRMINGHAM—That roll of the little boy and girl with the red wagon was perfectly exposed, everything in perfect focus and razor-sharp—but, candidly, the children looked stiff and posed. *They weren't doing anything.* Why don't you try another series—show 'em filling up the wagon with dolls or building blocks, dumping the load out, taking a wheel off (or maybe pretending to repair a tire; that's easier), and so forth? In other words, *make each picture tell a story.*

L. W. P., MIAMI—That's good practice, "angling down" in back-lighted shots, to

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The Kodak Dye Transfer Process offers new opportunities to the advanced amateur who makes his own color prints.

Color Prints

A Review and Preview of Color Prints and Processes

THE amiable miracle of full color in home movies and projected Kodaslides has become almost commonplace. Most of us have used Kodachrome Film, and are on reasonably familiar terms with its beauties in terms of projections or transparencies.

But color *prints* involve us in a totally different set of reactions. For there is something very special about a color print that can be handled, pocketed, framed, or set up on the wall for all the world to see. It cannot, at least at the moment, be taken casually.

There Are Four Kinds of Color Prints

The Eastman Kodak Company is now offering color prints in four categories. Between them they provide color prints for everyone who uses a camera, whether it's a Brownie, a miniature, a folding snapshot camera, or a studio outfit.

Here's the setup.

Kodacolor Prints are made from Kodacolor negatives. And Kodacolor Film can be used in most standard-size roll film cameras. The prints are on paper; they're album size and can be put to exactly the same purposes as can black-and-white snapshots.

Kodachrome Prints (formerly called Kodak Minicolor Prints) are for users of miniature—

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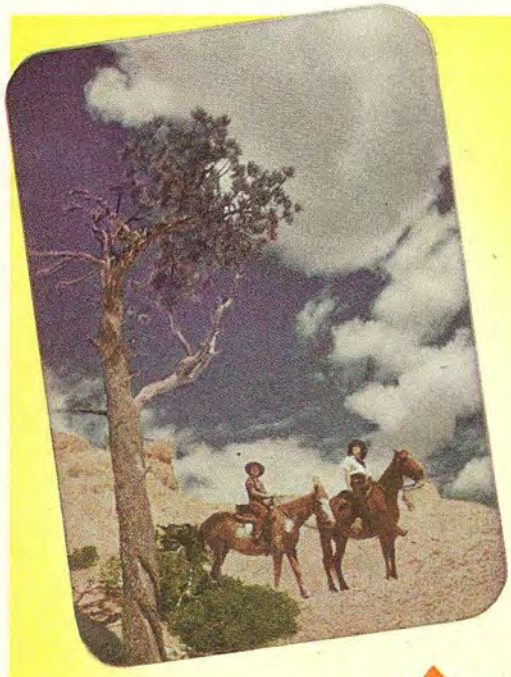

The familiar Kodaslide—the form in which Kodachrome transparencies are normally delivered—can be viewed directly, screen-projected, or used in making Kodachrome Prints.

Kodachrome Prints, made from miniature transparencies, are to be had in various sizes. The smallest, the "2X," is illustrated above; larger sizes are delivered in mounts.

Kodacolor Prints, produced from Kodacolor Film negatives, are all about 2⅞ inches one way, length varying with the proportion of the negative.

COLOR PRINTS

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35mm. or Bantam—cameras. Kodachrome Prints are made on a special white acetate base and in a variety of sizes, all of which are enlargements. The 2X Kodachrome Prints are about 2¼ x 3¼ inches in size; they are unmounted and, with their round corners, are suited for pocket folders or for small frames.

The 5X prints measure 5 x 7½ inches; 8X prints are 8 x 11 inches. Both of these are delivered in handsome folders. Special croppings or sizes up to a maximum of 11 x 14 inches may be ordered. All orders for Kodacolor and Kodachrome Prints must be placed with and through your Kodak dealer.

Kodachrome Professional Prints. These prints are produced for users of sheet film, most of whom are very advanced amateurs or professional photographers. Special sizes may be ordered, but the two standard formats—8 x 10 and 11 x 14 inches—meet most requirements.

A New Process

Kodak Dye Transfer Process. Here is something new. It is really big news. For it gives the advanced worker a considerably simplified and speedier means of making color prints in his own darkroom.

It is a development from the Kodak Wash-Off Relief Process, which it supersedes.

The new features of the process are (1) the relative speed with which the matrices are prepared, (2) the ease with which registration of the "mats" is assured, (3) uncomplicated dye bath preparation, (4) the simplified transfer system, (5) the rapidity with which additional prints can be turned out (one every ten minutes, or so), and (6) the degree to which control can be exercised to produce desired color emphasis.

The Eastman Kodak Company is preparing special equipment for users of the new process—kits of developers and dyes, transfer blankets, special precision rollers, and several other items. Your Kodak dealer will be able, soon, to amplify this sketch of the process and to provide you—or your camera club—with the necessary materials.

Mind If We Look Over Your Shoulder?

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keep the sky out of the picture. Dark backgrounds are good, too, in such shots. And still another method: use a reflector to light the face of the back-lighted subject, so that the exposure doesn't have to be stepped up quite so far. On a beach—and on a white concrete tennis court—you have a natural reflector, so that back-lighted shots can be taken at practically the same exposure as front-lighted shots. Watch for an article covering these points in detail in the next issue of Kodak PHOTO.

D. B., YONKERS—A red brick wall in full sunlight reflects a lot of red light on nearby objects: a little girl's white dress, for example. Looks pink, doesn't it?

H. H., NEWARK—We can be mistaken, but . . . it does look as though your camera lens needed a bit of careful cleaning. (There's an inquisitive and moist-fingered youngster at our house, too.)

Sell Us Some Pictures!

Kodak PHOTO is buying Kodachrome transparencies. *Your* transparencies—shots of the typical, colorful subjects you select for your own pleasure and satisfaction; shots that would be interesting and helpful to other Kodachrome Film enthusiasts.

Payment is made in full upon acceptance. In addition, you receive a full-color duplicate of each accepted transparency, for your own use. And you can order additional duplicates or prints from the original, at the usual prices.

Submit as many shots as you like—people, scenics, sunsets, travel pictures, flowers, sports shots—any subject. Include data on camera used, exposure, and any other information that might be helpful to others taking a similar picture. Address: Editor, Kodak PHOTO, Eastman Kodak Company, Rochester 4, N. Y.

Any transparencies submitted which do not meet the editorial needs of Kodak PHOTO will be carefully repackaged and returned to you at Kodak's expense.

NO movie cameras—at any price—have ever approached the popularity of these Magazine Ciné-Kodaks.

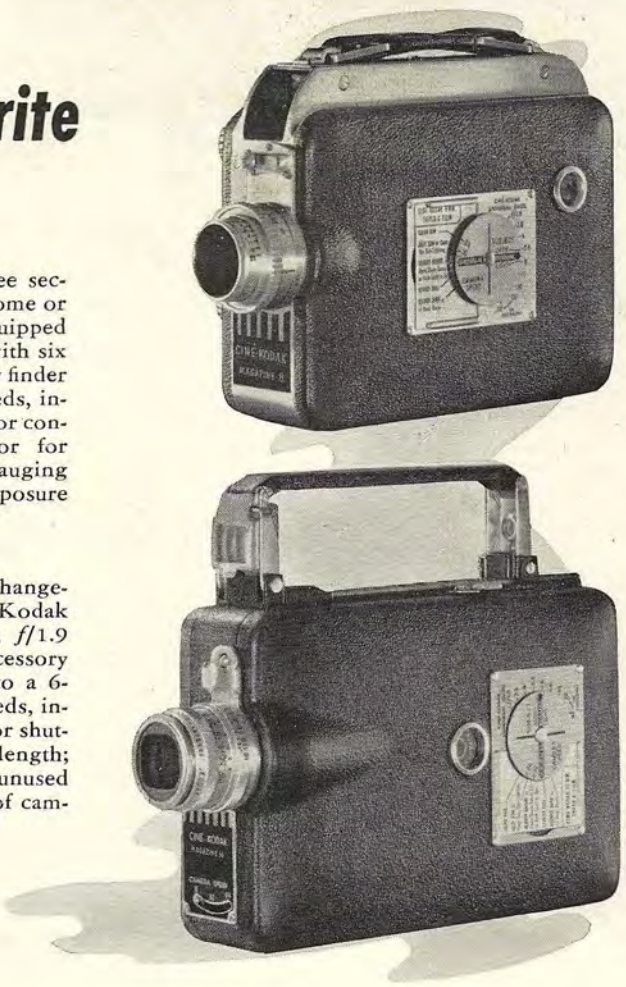
There are many reasons why this is so: 3-second magazine loading; versatility of operating speeds and accessory lenses; simplified, trouble-free operation; compact, rugged, lightweight construction; smart leather and chromium finish.

"Eight" or "Sixteen"—one is probably your future movie camera. Your Ciné-Kodak dealer will tell you when your Magazine Ciné-Kodak will be ready. Eastman Kodak Co., Rochester 4, N. Y.

America's Favorite Movie Makers

Ciné-Kodak Magazine 8—Loads in three seconds with interchangeable Kodachrome or panchromatic film magazines. Equipped with an *f*/1.9 lens, interchangeable with six accessory lenses; enclosed direct view finder serves all lenses; four operating speeds, including slow motion; footage-indicator control "doubles" as magazine ejector for changing films; pulsing button for gauging scene length; attached Universal Exposure Guide for all Ciné-Kodak Films.

Ciné-Kodak Magazine 16—Slip-in interchangeable loading with any of four Ciné-Kodak full-color or black-and-white films; *f*/1.9 lens, interchangeable with six accessory lenses ranging from a wide-angle to a 6-times telephoto; three operating speeds, including slow motion; automatic motor shut-off; pulsing button for judging scene length; magazine footage indicator shows unused film whether magazine is in or out of camera; Universal Exposure Guide.



Every Camera is a Color Camera Today!

MOVIE OR "STILL," folding Kodak or view camera, family box camera or an expert's precision miniature, economy movie "Eight" or advanced Ciné-Kodak Special—there's a Kodak color film for your use.

Kodak color films give you living color on the screen, color prints for your pocket, or color enlargements for desk, wall, or mantel . . . in terms of projected Kodachrome movies or stills, Kodacolor snapshots, Kodachrome Prints, or Kodachrome Professional Prints. Ask your Kodak dealer for the full story of color—*with your present camera.* Eastman Kodak Co., Rochester 4, N. Y.

***Kodachrome*—Two color films for 8mm. and 16mm. movie cameras... Daylight Kodachrome, for outdoor daylight shots . . . Type A Kodachrome, for color movies indoors under Photofloods.**

***Kodachrome*—Daylight and Type A, for 35mm. cameras and Kodak Bantams, gives you Kodaslides for projection or enlarging.**

***Kodacolor Film*—The color film for roll-film snapshot cameras. From Kodacolor negatives Kodacolor Prints in full color on paper are produced for your album.**